

Connecting Frameworks to District Planning



A Review

Too often, a curriculum document is merely filed on a shelf rather than used to guide decisions about planning and teaching. Frameworks for the Visual and performing Arts, with its teacher-centered assessment, can be a useful and used guide to teaching the visual and performing arts and should serve as a model for other curriculum development projects. Rather than the more traditional scope and sequence, this document challenges teachers to make their best decisions about appropriate classroom instruction based on goals their schools have identified and resources they have available, the students in their classrooms, and the national standards that have been set and are represented in the state Frameworks.

The research literature on school reform is very specific about the importance of teacher involvement in the process. Rosenholtz (1989) reported that the climate of “moving schools,” those that were successful in planning and implementing change that positively affected student outcomes, was characterized by several traits: the teachers’ voices were central to the decisions made about policy and procedures; consensus was reached about the goals of the school and then teachers used their environment existed in which teachers valued collaboration and integrated it as a necessary aspect of their professional lives; and teachers shared their successes and failures with their colleagues without fear of unproductive criticism or envy.

Practice reveals that teachers create curriculum as they craft sets of learning activities into teaching vignettes. These vignettes represent those tested learning activities which teachers often repeat for successive groups of learners. The Frameworks for the Visual and Performing Arts builds on teacher’s creative design of teaching vignettes and gives teachers the opportunity to document their best curriculum while they compare it to national standards for teaching and learning in their disciplines.

The teaching vignettes combine teachers’ decisions about anticipated outcomes, learning activities and suggest varieties of possible learner assessments. Additionally, teachers suggest specific standards addressed in each vignette. Encouraging teachers to select “snapshots” of their best teaching validates decisions they have made while connecting teaching they have designed to the Frameworks document.

Perhaps the real benefit of the assessment process is in what teachers can learn about their teaching. The writing of vignettes fosters teacher reflection about instruction and learning with a focus on the goals for arts education. The task provides a process by which teachers must generate a thoughtful rationale identifying why an activity supports genuine learning, discovering what contributes to the success of the lesson(s), and determining how to improve upon it in the future. Effective teaching requires this level of reflection both formally, as in writing the vignettes, and informally as they make instructional decisions on a day-to-day basis.

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FINE ARTS CURRICULUM



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Dale DeRiese, Superintendent of Schools

June 3, 1996

The Holdrege Public School District is committed to providing a quality education for all of our students in all areas of the curriculum. For this reason, the Holdrege Public Schools chose to use the Frameworks document as a model for developing our K-12 Comprehensive Arts Curriculum. Frameworks was used as a resource and guide in writing our Arts Curriculum. Teachers, community members, and administrators used the Frameworks document as a tool in the process of determining the concepts, ideas, and practices to be incorporated in our comprehensive Arts Curriculum. Frameworks also provided methods for outlining best classroom practices and for integrating the arts curriculum with other curricular areas. The Frameworks document does not mandate particular concepts to be included in the curriculum, but rather provides a vision of concepts, ideas, and practices which could be implemented through an arts curriculum. Frameworks sets the scene for change and provides a model for those schools who are developing an arts curriculum.

Quality education in the arts curriculum will not automatically happen. Using the Frameworks document to write a comprehensive arts curriculum will not necessarily provide more quality learning opportunities for students in the arts. Teachers, working together with other teachers, administrators, community leaders, students, and parents, are the ones who will bring about the change in arts education to provide quality learning opportunities for all students. Our goal, increased quality learning opportunities for all students through the arts, can be accomplished by using the Frameworks as a guide and teams of educators working with community leaders and parents to develop a curriculum to meet the needs of students in the community. The Holdrege Public Schools are pleased to have been a part of the Nebraska K-12 Visual and Performing Arts Frameworks project and believe that this involvement demonstrates our continuing commitment to providing a quality education for all students in all curricular areas.

Sincerely,



D. Dale DeRiese, Superintendent
Holdrege Public Schools

Introduction

To the Reader,

In response to the need of attaining higher teacher and learner performance goals and continuity within and among disciplines, the Fine Arts Curriculum Team has embarked on a journey to develop a more useable, integrated Fine Arts Curriculum model that corresponds with national and state standards for arts education and meets the needs of students in Holdrege Public Schools K-12. The team elected to use the Nebraska K-12 Curriculum Frameworks in the Visual and Performing Arts as a model and tool for curriculum development in Dance, Music, Theatre, and the Visual Arts.

The vignette approach for sharing “best practice” scenarios for each grade level or coursework offered in each arts discipline makes it easier to plan instruction, provide rationale, and authentic assessment. As each teacher begins to write these vignettes, three things occur. First, the teachers have the opportunity to personalize goals and reflect upon their “best practice” successes for continued growth. Secondly, the teacher will be led to focus on the goals for arts education that supports genuine learning beyond the final performance. Thirdly, teachers have a useable and easily understood document that can be used as a working model to insure continuity within the program. No longer should a successful fine arts program be solely dependent upon the teacher.

This document is a work in progress, intended to be a tool rather than a stagnant curriculum model. Our hope is that teachers will use it to expand their thinking and create their own “best practice” examples. In order to accomplish this, we recommend that the school district provide ample in-service each year so that curriculum development can continue K-12 and that in-service training can be provided for our elementary educators to insure a successful integration of the arts into the elementary curriculum. Dance is not currently taught as an independent discipline, but is incorporated in the elementary music curriculum. We recommend that dance/movement be integrated throughout the music, theatre, and physical education curriculum K-12.

Holdrege Fine Arts Curriculum Team

FINE ARTS CURRICULUM TEAM

FACULTY:

Ann Fuerst	Elementary Generalist
Linda Crandall	Senior High Speech & Drama
Connie Goodwin	Senior High Speech & Drama
Christy Kosmicki	Senior High Visual Art; curriculum chair
Jerry Layher	Senior High Instrumental Music
Richard Meyer	Middle School Principal
Merry Johnson	Elementary Music
Michelle McCormick	Elementary Generalist
Janet Palmer	Middle School Music; assistant chair
Pat Studnicka	Middle School Visual Art

PARENTS/COMMUNITY:

Glenda Nelson	Glenda's Dance Studio, community concert, past school board member
Elaine Refern	Parent, Central Community College adult education, R-7 board member (affiliate school)
Paul Schreiter	Parent, visual artist, community theater, volunteer speech coach, R-6 resident (affiliate school)
Patricia Sheffield	Parent, visual artist, educator, community theatre

CURRICULUM ADVISORS:

Jean Detlefsen	NE Dept. of Education, Visual and Performing Arts Frameworks Director, art educator
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READERS:

Dustin Black	High school senior actively involved in all the arts
Linda Black	Parent, public library board member, social service coordinator (Bethphage Mission of Holdrege)
Doug Christensen	NE Dept. of Education
Lana Danielson	Faculty of Curriculum Instruction, University of South Dakota
Judy Maher	Parent, community concert, musician, music educator
Sara Redfern	High School senior actively involved in all the arts
Brad Pearson	Parent, visual artist
Jim Walters	Chairman of Curriculum Instruction, UNL

Mission Statement/Philosophy

The Mission of Arts Education in Holdrege
is
to provide comprehensive arts experiences that empower all
students to enrich their understanding of themselves and the world
and
To embrace the extraordinary potential of the arts
For communication, celebration, and creativity.

Mission Statement/Philosophy

Mission Vignette:

A graduate of Holdrege Senior High School will leave with creative, critical thinking and performance abilities that will bring personal or professional enjoyment throughout their lives. These graduates will engage our community with cultural leadership and understanding and will be actively involved in the beautification of their surroundings and profoundly aware of the importance of the arts to the human condition.

Holdrege resident Eve3lyn Perry has climbed mountains and ridden camels in exotic parts of the world. At 87, she still enjoys tap dancing lessons, attending concerts, and playing the piano and other musical instruments. As an accomplished watercolor artist, she delights hospital auxiliary members with beautiful handpainted sugar cookies for their annual holiday bazaar.

Members of the Lundeen family, who gave grown from their Holdrege roots to become internationally known artists and sculptors, have paved the way for other local artists to achieve recognition. George Lundeen has provided a visual legacy to the community with his Promise of the Prairie, a poignant bronze sculpture gracing Holdrege's North Park.

For John Titus, the arts make life fuller, and he is eager to share his interests with young people. Recently, he commissioned Holdrege High School art students to create a mural and an investment retirement account promotional brochure for First National Bank. Many enjoy seeing John perform in community theatre productions and read fro the Literacy Council's Read Aloud Day.

Basic knowledge in each of the arts will also enable students to be culturally educated and conversationally adept. Because of this knowledge and appreciation, the graduates will be interested in bringing artists and works of art to their homes and community. The graduates will be active in arts councils and committees to promote the arts and arts education. Dr. and Mrs. Stuart Embury are true examples of arts patrons. The co-sponsored the Sheldon Memorial Art Museum's Traveling Exhibition in Holdrege, donated their visual arts historical book collection to the University of Nebraska in Lincoln, and promoted the Performance Center. As a school board member, Dr. Embury supported integrated arts endeavors within the school system such as the "Trail's West" and "Were the Twenties Really Roaring?" projects.

Persons who have grown up with the arts realize the connection the arts have with life itself, not only for self-expression, but for universal understanding. An historic event, idea, or philosophy can be best understood through the artists of the time. Don and Bernice Lindgren and Harry and Eve Dahlstrom have repeatedly made educational connections between the Holdrege Historical Society, Phelps County Museum, and the arts for students.

Jeff Sall, 1989 Holdrege High graduate, currently a medical student in Ohio, has enjoyed his knowledge and appreciation of the arts throughout high school and college. In a recent conversation with is mother concerning his desire to maintain many interests, Jeff said, "Your generation collected things, my generation is collecting experiences."

Belief Statements

We believe:

- *The arts promote greater understanding of the human experience.*
- *Arts education integrates and expands learning across areas of study.*
- *A quality visual and performing arts curriculum is an essential part of the core educational program for all students.*
- *The arts foster creative and critical thinking, self-discipline, and lifelong learning.*
- *Through the arts, people celebrate and understand themselves, others, and the world in which they live.*
- *The arts are a powerful means of communication among individuals, generations, and cultures.*
- *A quality visual and performing arts curriculum includes theatre, music, dance, and visual arts.*
- *A quality visual and performing arts curriculum encompasses process, performance and production, criticism, aesthetics, and historical and culturally diverse perspectives.*

The Goals

The learner will:

Goal #1

Recognize and value the connections between the arts and their own lives and environments.

Ann Fuerst's second grade studied the life, times, and works of Claude Monet. Thoroughly enamored with the subject, one student eagerly acted as an art docent during a family vacation to the Chicago Monet exhibit. Another student in the class created his own Monet exhibit at home.

Goal #2

Recognize the value of the arts in their own learning and creative processes.

After studying Shakespeare, Linda Crandall's high school freshmen volunteered to write and produce a satire of Romeo and Juliet. They invented costumes, dialogue, and set. The performance enhanced other students' understanding of the play and was presented to the public where it received rave reviews.

Goal #3

Recognize and investigate the roles of the arts and of artists in the past, present, and future.

Fourth graders in Merry Johnson's music class studied the origins of jazz from the "call-and-response" songs of the African slaves, through its evolution into gospel, rhythm and blues, to its progression into modern American jazz. Students repeated rhythms, sang songs, and danced to the music.

Goal #4

Exhibit visual, kinesthetic, auditory, oral, and written communication skills in responding to their own artistic expression and that of others.

Michelle McCormick's first grade class engaged in a study of the rain forest. They transformed a classroom into a rainforest, creating all the elements of a jungle. They presented a musical play called "The Rain Forest Rap," creating costumes and movement, and rehearsing script. In addition, they corresponded with leaders of rainforest countries, listened to recordings of sounds of the rainforest, examined products from the rainforest, and engaged in a study of the works of artist, Henri Rousseau.

The Goals

Goal #5

Be able to develop criteria based on knowledge and experience in evaluating their own and other's creative expressions.

Christy Kosmicki's high school art students served as jurors for the annual middle school art show, "Evening with the Arts." Based on their experience in the arts, they were able to critique the finished works and share their comments with the younger students.

Goal #6

Understand connections between the arts and other fields of study.

High school juniors engaged in a cross-disciplinary investigation of the 1920's in a project called, "Were the Twenties Really Roaring?" After course work in art, history, home economics, journalism, literature, instrumental and vocal music, and sociology, the students spent a day at Phelps County Museum for hands-on activities. Here they experienced the integration of art, dance, drama, history, music, sociology, story telling, technology, and medical science through community volunteers who provided enrichment activities such as: "The social influences and technical movement while they learned the Charleston" [Glenda Nelson]; "Medical advances from the 20's to contemporary times" [Doak Doolittle]; "The art of Grand Island native, Grant Reynard" [Laurie Hardin]; "A period style show and appropriate etiquette of the times" [Vicki Lawrence]' and a melodrama performed by the students.

Goal #7

Utilize the visual and performing arts to solve problems.

Jerry Layher's high school band students attended a daylong practice and performance of the Cadets Drum and Bugle Corps. After this experience, students critiqued the performance and discussed ways to solve problems such as clarity of sound, precision of movement and expression, and interpretation of style in their own marching band situations.

A Course of Study – 12th Grade Dance

Vignette:

A group of seniors choreographed a dance for the celebration of graduation, to be performed as a processional at their own graduation ceremony. The choice of music was “Simple Gifts” from “Appalachian Spring” by A. Copland (*Note: “Simple Gifts” is actually a Shaker tune borrowed by Copland.) This piece of music was chosen because of its relating to young pioneers in our American history. Seniors can identify with the pioneer spirit and the celebration of new challenges. Martha Graham, modern dance choreographer, choreographed the famous “Appalachian Spring”. The students had the opportunity to view and critique excerpts for her work. This small dance group (preferably some with knowledge of dance) of seniors choreographed their own “Simple Gifts” with simple steps and design. That exemplified the significance of the occasion.

Assessment:

- Presentation of performance assessed by the audience for student learning.

Questions:

- What dance steps can be combined to create a dance? (A5)
- How do the movements convey the meaning of the piece? (A10)
- How does creative expression in dance help express feeling in my life? (A12)
- How does a choreographer use the basic elements of dance in choreography? (A17)
- Why do people need to express themselves through movement? (A24)

Performance Objectives:

The learner will

- Demonstrate Rhythmic accuracy. (A5)
- Design a dance that communicates a meaning. (A10)
- Identify the basic elements of dance used by a choreographer in a work. (A17)
- Identify the kinesthetic needs of people. (A24)

Goals Met:

#1, 2, 4, and 5.

Sample Activities:

- Study of Shaker culture and design.
- Visit museum with examples.
- Associate music and dance with Earth Day.
- Have students who did choreography write dance notations for others to understand.

Holdrege Public Schools currently does not offer coursework in the area of dance. The Fine Arts curriculum team is recommending that dance/movement be developed in a more interdisciplinary setting in speech/theatre, music and physical education. Extra-curricular dance/movement experience is offered through Dance Team and Colorguard.

A Course of Study – High School Band

Vignette:

One particularly interesting piece of music studied in concert band is titled “Of Sailors and Whales,” composed by Francis McBeth. It is based on thematic material from Melville’s novel Moby Dick. In rehearsal, the students discussed the form of the music and its connection to the story line and then shared impressions of what they felt were the visual images of that the composer was attempting to create in the minds of both the performers and the audience. The students began to relate emotionally, which was evident by change in their reactions to the piece and by the progress made in rehearsal. The piece quickly became their favorite to rehearse, even though it was the most demanding on their minds and bodies. After performing at contest, a judge commented that it was very clear to him that the students made a definite positive connection with the emotional moods of the piece. The selection of this work was initially based on the technical demands it would place on the students. The personal connections made by the students through their discussion of McBeth’s emotional and narrative intent made their learning experience richer, which was reflected in their performance.

Assessment:

- Student evaluation of their own performance and practices.
- Audience reaction to the performance.
- Critique by district contest panel of judges

Questions:

- What techniques are necessary to perform music competently? (C7)
- How does reflection on one’s performance influence musical self-concept? (C9)
- Does this evoke the same reaction in all learners? (C20)
- How do we decide what pieces to perform/program? (C21)
- Do feelings evoked by the music cause an emotional response? (C25)
- Who might feel connected to this music? (C26)

Performance Objectives:

The learner will

- Describe technical accuracy, style, phrasing, etc., appropriate to a specific musical work. (C8)
- Identify musical works that have a strong personal significance to an individual. (C14)
- Explain the feelings caused by a piece of music recently heard/performed. (C25)
- Describe how the expressive musical elements reflect life experiences. (C26)

Goals Met:

#1, 2, 3, and 4.

A Course of Study – High School Band

Vignette:

Amanda, a junior clarinet student worked on a solo piece to perform for the “Evening with the Arts” and also at the district music contest. In addition to the actual performance objectives normally expected in solo work, Amanda also wrote a report, researching the style and time period in which the piece was written and including background information relative to the composer. Technology provided the motivation for Amanda. A computer program called Vivace would give her a repertoire of possible work to choose from, as well as supply the accompaniment for her solo, and offer invaluable historical, interpretive, and technical considerations. By Amanda’s having all the information that surrounded her selected performance piece, she was able to maximize her performance potential, and at the same time, make learning connections for life.

Assessment:

- Critique in writing from contest judge.
- Verbal assessment by student and director during rehearsals and after performance.

Questions:

- How does music of the past still relate to today’s audience? (C18)
- Is the music effective from the performer’s perspective? (C19)
- How does the music relate to specific life experiences? (C24)
- How strong are the feelings evoked by the music? (C25)
- Do feelings evoked by the music cause an emotional response? (C25)
- How are feelings communicated through the music? (C25)

Performance Objectives:

The learner will

- Describe characteristics of music from different historical period and other cultures. (C18)
- Analyze and describe uses of the elements of music in a given work that makes in unique, interesting, and expressive. (C19)
- Show an individual response to the music. (C24)
- Explain the feelings caused by a piece of music recently heard/performed. (C25)
- Understand the meaning particular pieces of music have for people of cultures and backgrounds different from those of the learners. (C25)

Goals Met:

#1, 2, 3, 4, 5, and 7.

Sample Activities:

- Students may learn several works from a variety of time periods and styles, comparing each to the others and theorizing reasons for the differences and similarities.

A Course of Study – High School Band

Vignette:

The music of Santana was selected as the theme for this year's marching band program. As the season began, the students concentrated on the basics of the musical presentation and the connection to the physical aspect of the movement during sound production. Along with the skills of moving and playing their instruments, they studied the content of the selected pieces of the music and discussed their connection to social issues of the late 1960's and early 1970's. Making the social connection allowed the students to step outside of themselves in the performance arena and give a very intense energy to the overall attitude of their performance.

Support for this learning became visible as the art students from within the band developed promo T-shirts that imaged the Santana theme. Other students were asked to compare and contrast their knowledge of Santana's intense Latin/rock fusion with their own rendition of the music from the early 1970's pop culture.

As the season progressed, they used feedback from students, adjudicators, parents, and community members as benchmarks to guide rehearsals to make their performances more grounded to the subject matter.

Assessment:

- Written and taped comments from adjudicators and university band staff.
- Student and director evaluation from practice and performance videotapes.

Questions:

- How does the composer communicate the picture or storyline of the music? (C12)
- How is style in music used to express perspectives of life stages, ceremonies, history, nationalism, spirituality, and nature? (C15)
- How is musical interpretation influenced by cultural contexts? (C16)
- Is the music effective from the performer's perspective? (C19)
- What reaction does it evoke? (C20)
- Does it evoke the same reaction to all learners? (C20)
- How do musical encounters help to give meaning and focus to "peak" experiences, those special, meaningful moments in my life? (C22)

Performance Objectives:

The learner will

- Improvise vocally or instrumentally over a given melody. (C12)
- Interpret a piece of music through narration/illustration. (C12)
- Explain the function of music in the ceremonies of various cultures. (C15)
- Identify by characteristic, classify by style, and explain verbally the meaning of the music in its time and place. (C16)
- Analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive. (C19)
- Use basic musical vocabulary to describe musical events. (C19)
- Describe how responses to music may differ when listening to or performing music. (C20)
- Identify mood/feeling in response to music. (C20)
- Explain the connections between music and significant, individual experiences. (C22)

Goals Met:

#1, 2, 3, and 7.

A Course of Study – High School Drama

Vignette:

Drama students worked together to produce a 30-minute on-act cutting of Look Homeward Angel. Each student selected one aspect of the play to research and shared their findings with the class to ensure historical authenticity and believable characterization. Some researched World War I and its effects on the American family life. Others investigated and reported on music, dance, architecture, and fashion of the era to complete the technical aspects of the play.

Students appreciated the results of one another's research, but the real excitement was seeing their work come to life on stage and getting feedback from audience response and contest judges. Throughout the production, students evaluated and modified their performance.

Assessment:

- Presentations were critiqued by teachers for student learning.
- Ongoing discussions after rehearsals among peers provided student learning.
- Performance was adjudicated by experts and reinforced by community to enhance student learning

Questions:

- How many ways can a character be created? (B8)
- How can different scenery and costumes serve the same play? (B8)
- How has theatre reflected historical and social change? (B13)
- How does a person know that an audience is understanding what is being communicated? (B17)
- How do the choices made affect the piece?

Performance Objectives:

The learner will

- Experiment with various ways to convey an idea. (B8)
- Demonstrate how theatre reflects culture. (B13)
- Analyze and articulate what students have gleaned from a theatre experience. (B17)
- Develop criteria for judging theatre. (B18)

Goals Met:

2, 4, 5, 6, and 7.

A Course of Study – High School Drama

Vignette:

Art, drama, speech, and music students worked together to plan and implement a fine arts trip to Omaha to visit museums and see performances of Tommy and Lend Me a Tenor. Students volunteered for groups, which investigated cost and availability of events, planned itinerary, determined budgeting and fund raising, and made travel arrangements. Students learned how to view professional visual and performing arts and to see connections among the arts and differing times and cultures. Their reactions were recorded in individual trip journals. Students chose one work of art, one musical selection, or a cutting from a performance to incorporate into a creative class presentation.

Assessment:

- Journals were self-assessed for student learning and program assessment.
- Presentations were assessed by teacher for student learning.

Questions:

- How does acting a role help a person to acquire self-confidence, discipline, poise and an understanding of others? (B7)
- How do culture and tradition shape theatrical structure and style? (B12)
- What social concerns have affected the making of theatre? (B15)
- How do I react to this performance? Why? (B17)
- How well did the work communicate its story and meaning? (B17)
- How did I respond? (B21)

Performance Objectives:

The learner will

- Demonstrate how designing a stage set teaches one about the principles of design. (B7)
- Recognize relationships between theatre and cultures. (B12)
- Identify societal conditions that might affect the making of theatre. (B15)
- Analyze and articulate what they have gleaned from a theatre experience. (B17)
- Describe how metaphor and symbolism help convey layers of meaning. (B17)
- Compare a live theatrical experience with viewing a film, listening to radio, or reading a book. (B21)

Goals Met:

#1, 2, 3, 6, 7, and 8.*

*This activity also overlaps standards for visual arts and music.

A Course of Study – High School Drama

Vignette:

All advanced drama students prepared a 10-15 minute individual or small group performance suitable for fifth graders. The groups then presented their programs in the fifth grade classrooms.

Students could do storytelling, reader's theatre, interpretation of prose or poetry, or duet acting. Performers learned to prepare for a specific audience, increased their own self-confidence, and served as role models while honing their own skills in acting and interpreting. The performers completed a written self-evaluation and received letters of appreciation from the fifth graders.

Assessment:

- Written self-evaluation was a reflection and check-list for teaching effectiveness.
- Letters from fifth graders (audience/community) offered written discussion for student learning.

Questions:

- What are the minimal components needed to express meaning? (B5)
- How well could I be seen and heard? (B6)
- How many ways can a character be created? (B7)
- How are different meanings presented? (B9)
- How does a performer engage the learners intellectually, physically and emotionally? (B20)

Performance Objectives:

The learner will

- Demonstrate how a verbal and non-verbal communication work together to present a character. (B5)
- Identify and analyze strengths and weaknesses of their own work and the work of others. (B6)
- Explore how audience responses might differ. (B7)
- Identify how verbal and non-verbal communication work to express intent. (B9)
- Describe and analyze how theatre stimulates an audience emotionally, intellectually, and physically. (B20)

Goals Met:

#2, 4, 5, and 8.

A Course of Study – Senior Portfolio

Vignette:

After a semester of Commercial Art and an independent investigation of Pagemaker, Scantastics, and Photo Shop software, four Senior Portfolio students chose an independent study assignment to undertake “real world” jobs for the community and school relative to Computer Graphics and Design. They developed a cooperative team similar to a set up in a graphic arts studio which made a large job manageable. One of their commissions was to create an IRA logo and brochure communicated concise information in an aesthetic manner through the marriage of visual symbol, artistic design and text. The bank committee and vice president were so pleased with the final product that they donated \$150 to the high school art department for the purchase of Aldus Freehand software.

Assessment:

- In-progress critiques used on the following levels: personal, art team cooperative, art team cooperative, and art teacher, art team cooperative, and bank promotion committee.
- The final product accepted by the bank committee and put into print.

Questions:

- What are we creating? (D4)
- What graphic techniques will we explore in this work? (D4)
- How will we handle the formal elements as we design this product? (D4)
- How will the forms we create express the content and meet the needs of our client? (D4)
- How do the forms we choose express our intent? (D5)
- How can we use symbols to make meaning? (D5)
- What kinds of symbols might we choose that will convey the culturally-specific meaning? (D5)
- Does this work? (D6)
- Does our work accomplish its purpose? Why or why not? (D6)
- Could we change our work in some way to make it more effective? (D6)
- What connections can I make to my art and why? (D7)
- What sources from our own time and place, and from other times and places, have we used? Why? (D7)

Performance Objectives:

The learner will

- Demonstrate a technical knowledge and creative use of the formal elements and design principles in a variety of media. (D4)
- Provide interpretations of the ideas or feelings expressed in their work as needed. (D5)
- Evaluate the success of their work at accomplishing its purpose. (D6)
- Make proposals for changes that would make the work more effective. (D6)
- Articulate the way they intend others to respond to their work. (D7)
- Discuss how forms express the content in their work. (D12)
- Explain and justify their own criteria for judging artwork. (D14)
- Demonstrate a knowledge of the various commercial purposes art can serve in society. (D18)
- Express personal emotions, ideas, and opinions that will be synthesized into the art team strategies through their art. (D19)

Goals Met:

#1, 4, 5, and 8.

Suggested Activities:

- Have the team seek out school related jobs such as designing T-shirts for Band, Speech Team, Drama performances, and other school activities.

A Course of Study – Senior Portfolio

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| <ul style="list-style-type: none">• What are the formal elements that make up this work? (D12)• Who does the form express the content? (D12)• In what ways do the media and techniques used challenge me? (D12)• What are the criteria that we used to judge this work? (D14)• What value do I place on this work of art? (D18)• What purpose does this work serve in society? Is it a worthwhile purpose? (D18)• How can art express my personal emotions, ideas and opinions in conjunction with the needs of the cooperative art team and the needs of our client. (D19) | <ul style="list-style-type: none">• Have the team seek out design jobs that deal with promotion of the schools or specific school programs.• Have the team take out and advertisement in the school or community newspaper to stimulate design jobs from the community. |
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A Course of Study – Senior Portfolio

Vignette:

As one of their independent study assignments, a small group of Senior Portfolio students chose to work as jurors for the annual Gothenburg Spring Exhibition for grades 7 through 12. They were responsible for developing their criteria to recognize the qualities within the works based on technical, creative, aesthetic, cultural, and historical approaches. They chose to view the show independently, placing tabs on those works they felt had the most merit, based on their criteria. They came together as a group, critiqued those works that were marked with one or more tabs, and then assigned a recorder to briefly document their comments for the Gothenburg students to reflect upon. From the beginning, these students were aware of how the Gothenburg students would benefit from the critique process. To their surprise and delight, they gleaned even more benefits by having the opportunity to evaluate student work created in a different school and community environment, which truly broadened their perspectives.

Assessment:

- Dialogue between the students after the experience to verify that learning was taking place.

Questions:

- Does this work accomplish its purpose? Why or why not? (D6)
- How does the forms created in this work express the content intended? (D6)
- What factors have been used in other times and places to evaluate a work of art? (D10)
- What characteristics make this work successful? Why? (D14)
- Are there elements in this work that are not successful? Why? (D14)
- What are the criteria that I use to judge a work of art? (D14)
- What value do I place on a particular work of art? (D18)
- What purpose does this work serve in society? Is it a worthwhile purpose? (D18)

Performance Objectives:

The learner will

- Evaluate the effectiveness of the medium and techniques in many works of art. (D6)
- Evaluate the success of a work in reference to its purpose. (D6)
- Make proposals for changes that would make these works more effective. (D6)
- Interpret the historical and contemporary value of an artwork and predict its future value. (D10)
- Explain and justify their own criteria for judging artwork. (D14)
- Demonstrate a knowledge of the various purposes art can serve in society. (D18)

Goals Met:

#1, 2, 3, 4, and 5.

Suggested Activities:

- Have the students develop a semester contract where they would propose their intent, medium, subject matter, historical context, etc., composed from the aid of the Inquiry into Visual Arts matrix.

A Course of Study – Senior Portfolio

Vignette:

After a semester of Painting I and Painting II, which involved studying 20th century American artists and styles of painting, Tim chose and independent study in acrylic. His intent was to advance his technique in stain painting and action painting that would document the pop culture through the eyes of a skate board youth. Tim had previously investigated the stain painting of Helen Frankenthaler and the action paintings of Elaine and Willem de Kooning. He liked the idea of Elaine's beginning her paintings with studies of basketball and baseball players, then concentrating on movement and expression. Tim enjoyed the quick action of the brush strokes used by Willem and the transparent qualities of Helen's stain techniques. He felt he was ready to move on to developing his own personal style and be an artist that was true to his own time in history. Skate boarding is an activity that is an extension of himself and Tim is caught-up in the national scene and the social attitudes that accompany this sport. When he finished this series, Tim was asked to write a philosophical statement and outline his goals that express his intent, style, and purpose.

Assessment:

- In-process critiques of his work relative to his goals held by student, teacher, and classmates when appropriate to his specific stages of development.

Questions:

- What medium will I choose to express the content of my work? Why? (D4)
- What techniques will I explore in my work? (D40)
- How will I handle the formal elements as I design my work? (D4)
- How will the forms I create express the content I want? (D4)
- How do the form that I am making express my intent? (D5)
- Would my work be as effective in another medium or if I had used other techniques? (D6)
- Does my work accomplish its purpose? Why or why not? (D6)
- Could I change my work in some way to make it more effective? (D6)
- What kinds of media and techniques have been used in different times and places? (D7)
- How does what I am trying to say in my work connect to my life? (D7)
- Does my work have something to say to the society in general? What? (D7)
- What do I think this work is trying to express? (D13)
- Is this work expressing a significant idea or emotion? (D13)
- How can art express my personal emotions, ideas, and opinions? (D19)

Performance Objectives:

The learner will

- Demonstrate a technical knowledge and creative use of the formal elements and design principles in his chosen media. (D4)
- Discuss the way their election of medium and techniques has contributed to the meaning of their work. (D5)
- Express and analyze personal or universal feelings and ideas in their artwork. (D5)
- Provide interpretations of the ideas of feelings expressed in their work as needed. (D5)
- Evaluate the success of their work at accomplishing its purpose. (D6)
- Analyze and discuss the sources of their own works and of other works. (D7)
- Write a critical response to my body of work. (D13)
- Express personal emotions, ideas, and opinions through art. (D19)

Goals Met:

#1, 2, 3, 5, and 6.

Suggested Activities:

- The student could act as an artist in residence for a 3rd or 4th grade class using his series of works as a catalyst for discussion.

A Course of Study – Painting I

Vignette:

Becoming familiar with the transparent and opaque qualities of acrylic paint is accomplished through experimentation by each student. Their findings are shared with the class. The students then engage in the study of Gene Davis and the Washington Color Painters. They compare and contrast the art and information from the Joslyn Art Museum catalogue about Gene Davis' hard-edge painting entitled "Friar Tuck," Jackson Pollock's abstract expressionist piece entitled "Galaxy," Hans Hofmann's oil entitled "Morning," Kenneth Noland's acrylic entitled "Cirium," and Helen Frankenthaler's acrylic stain painting entitled "Monoscape", which are all part of their permanent collection. Internet searches are conducted on Netscape where they compile and share information with the class on one of the following: Gene Davis, the Washington Color Painters, Morris Louis, Kenneth Noland, Thomas Downing, Howard Mehring, Helen Frankenthaler, Marc Rothco, the Imagist, Abstract Expressionism, or Action Painting. They seek out the intent or meaning of the artwork or style they investigate and then design and execute a painting with a specific and personal intent in mind.

Assessment:

- An oral report is given to the class when they share their research.
- A final painting is executed and critiqued by the class. Technique and intent is the focus.
- A critical essay evaluating a painting from this period of American History will be written.

Questions:

- What am I creating? (D4)
- What techniques will I choose to express the content of my work and why? (D4)
- How will I handle the formal elements as I design this painting? (D4)
- How will the forms I create express the content I want? (D4)
- How do the medium and techniques I choose help me to express meaning? (D5)
- How do the forms that I am making express my intent?
- Does this work? (D6)
- Does my work accomplish its purpose? Why or why not? (D6)
- Could I change my work in some way to make it more effective? (D6)
- What kinds of media and techniques have been used in different times and places? (D7)

Performance Objectives:

The learner will

- Demonstrate a technical knowledge and creative use of the formal elements and design principles in an acrylic medium. (D4)
- Discuss the way their selection of style and techniques have contributed to the meaning of their work. (D5)
- Provide interpretations of the ideas or feelings expressed in their work as needed. (D5)
- Evaluate the success of their work at accomplishing its purpose. (D6)
- Make proposals for changes that would make the work more effective. (D6)
- Analyze and discuss the sources of their own works and of other works. (D7)
- Articulate the way they intend others to respond to their work. (D7)
- Describe, analyze, and classify a variety of historical styles. (D8)
- Describe, analyze, and classify a variety of personal artistic styles within the American culture during the 1940's and 50's. (D8)
- Discuss the factors that might contribute to change in cultural style. (D8)
- Examine and analyze contemporary visual images in the context of popular culture. (D9)
- Demonstrate the way individual experiences contributes to meaning in art. (D9)
- Cite examples and explain how works of art provide a variety of perspectives on a common theme. (D9)
- Analyze how the formal elements and principles are used in a work of art. (D12)
- Discuss how forms express the content in a work of art. (D12)
- Discuss the kinds of characteristics that contribute to general, historical, or personal styles. (D12)
- Consider and analyze works that challenge conventional definitions of art through media and/or technique. (D12)
- Write a critical essay evaluating a work of art. (D14)
- Express personal emotions, ideas, and opinions through art. (D19)

A Course of Study – Painting I

- How does what I am trying to say in my work connect to my life experiences? (D7)
- What kinds of characteristics contribute to a cultural and/or historical style? (D8)
- What differences can be found in works by different artists from the same culture? (D8)
- What things might you want to know about a historical period to help you interpret images from that culture? (D9)
- Within a given culture, what things might you want to know about individual artists to help you interpret their works? (D9)
- What are the formal elements that make up this work? (D12)
- How does the form express the content? (D12)
- In what ways do the media and techniques used challenge me? (D12)
- What are the characteristics of this work that make it part of a particular style? (D12)
- What characteristics make this work successful? Why? (D14)
- Are there elements of this work that are not successful? Why? (D14)
- What are the criteria that I used to judge this work? (D14)
- How can art express my personal emotions, ideas, and opinions? (D19)
- How does art affirm or challenge societal values? (D19)

Goals Met:

#1, 2, 3, 4, 5, and 8.

Suggested Activities:

- Have the student investigate other American artists who have stretched or expanded the meaning or interpretation of what art is.

A Course of Study –Painting I

Vignette:

After viewing the film entitled The Hudson River and its Painters, the students will have witnessed the growth of the Hudson River School in the mid-nineteenth century. This film shows more than 200 paintings and prints by Thomas Cole, Asher Durand, Frederic Church, Albert Bierstadt, John Kensett, Jasper Cropsey, and Wrothington Whittredge (to name a few), which are juxtaposed with beautiful location photography of the Hudson River area. The students have the opportunity to view original paintings by Thomas Cole and Frederic Church at Dr. Stuart Embury's home and hear Dr. Embury tell of his passion for collecting artwork, especially pieces from this particular American School of landscape painters. The students will investigate what constitutes a style and a school by comparing and contrasting these works of art. Following class demonstrations and practice in opaque and glazing methods using acrylic paint, the students set out for North Park, which is two blocks away. With pencil, watercolors and paper in hand, they plan to capture the beauty of this corner of Holdrege in a few small sketches during two class periods. On the third day, the students critique each sketch in small groups and then choose one of their own to develop into a finished work over the next three weeks.

Assessment:

- Verbal critiques of each students' work will happen when appropriate to his or her stages of development emphasizing composition, techniques, elements and principles, techniques and intent.

Questions:

- How will I handle the formal elements as I design my work? (D4)
- How will the forms I create express the content I want? (D4)
- How do the forms that I am making express my intent? (D5)
- Would my work be as effective in another medium or if I had used other techniques? (D6)
- Does my work accomplish its purpose? Why or why not? (D6)
- Could I change my work in some way to make it more effective? (D6)

Performance Objectives:

The learner will

- Demonstrate a technical knowledge and creative use of the formal elements and design principles in the acrylic medium. (D4)
- Discuss the way their selection of techniques has contributed to the meaning of their work. (D5)
- Express and analyze personal or universal feelings and ideas in their artwork. (D5)
- Evaluate the effectiveness of the techniques in their work. (D6)
- Make proposals for changes that would make the work more effective. (D6)
- Explain what the technique and medium communicate about the physical and geographical context of the work. (D7)
- Explain how the physical, geographical, historical, and individual considerations shape the choices about forms, media, and techniques that they and other artists make. (D7)
- Analyze how the formal elements and principles are used in a work of art. (D12)
- Discuss how forms express the content in a work of art. (D12)
- Discuss the kinds of characteristics that contribute to general, historical or personal styles. (D12)
- Examine through group discussion the significant ideas or emotions expressed in a variety of works of art. (D13)
- Will justify their own criteria for judging artwork. (D14)

A Course of Study –Painting I

- What kinds of media and techniques have been used in different times and places? (D7)
- How does what I am trying to say in my work connect to my life? (D7)
- Does my work have something to say to the society in general? What? (D7)
- What are the formal elements that make up this work of art? (D12)
- How does the form express the content? (D12)
- What are the characteristics of this work that make it part of a particular style? (D12)
- In what ways do the media and techniques used challenge me? (D12)
- How do I respond to the expressive qualities of this work? (D13)
- What characteristics make this work successful? Why? (D14)
- What value do I place on a particular work of art? Why? (D18)

Goals Met:

#1, 2, 3, 5, and 8.

Suggested Activities:

- Have the students prepare a presentation for the American History classes relative to their studies and landscape paintings created during this unit.
- Have the students do an Internet search to discover other American landscape artists.

A Course of Study – Painting I

Vignette:

Students find art as a tool for documenting history, raising social conscience, and creating a hopeful narrative of the human spirit through the work of Afro-American artist Jacob Lawrence. After class and small group discussions centering on slide selections from Lawrence's Harriet Tubman series, the students begin to understand how his style combines simplified forms with representational imagery in a narrative format. They have a chance to investigate Lawrence's personal history and Harlem Renaissance influences through the Scholastic Art magazine: Working With Shapes: Jacob Lawrence, and through a book entitled The Great Migration: An American Story and Paintings, by Jacob Lawrence. As a class, the students brainstorm a list of themes or topics that center on pertinent social, economic, or cultural issues relative to their own lives and/or community. From this list, each student will execute their own visual story that will document history, raise social conscience, or inspire triumph over adversity.

Assessment:

- After the completion of their painting, the students will create a verbal narrative to accompany their work. As a class, the class will attempt to read the visual story, then hear the verbal narrative and critique it's merits.

Questions:

- Using acrylic, what techniques will I explore in this work? (D4)
- How will the forms I create express the content I want? (D4)
- How do the forms that I am making express my intent? (D5)
- How can I use symbols to make meaning? (D5)
- What kinds of symbols might I choose that convey universal, culturally-specific, or personal meaning? (D5)
- What kinds of symbols might I choose that convey universal, culturally-specific, or personal meaning? (D5)
- Does this work accomplish its purpose? Why or why not? (D6)
- How does the forms created in this work express the content intended? (D6)
- How does what I am trying to say in my work connect to my life experiences? (D7)
- Does my work have something to say to society in general? What? (D7)
- What things might you want to know about a historical period to help you interpret images from that culture? (D9)

Performance Objectives:

The learner will

- Demonstrate a technical knowledge and creative use of the formal elements. (D4)
- Express and analyze personal and universal feelings and ideas in their work. (D5)
- Interpret real events in images and justify the interpretation. (D5)
- Provide interpretations of the ideas or feelings expressed in their work as needed. (D5)
- Evaluate the success of their work in reference to its purpose. (D6)
- Make proposals for changes that would make their work more effective. (D6)
- How the cultural, physical, geographical, historical and/or individual considerations shape the choices about forms, media, and techniques that they and other artists make. (D7)
- Examine and analyze contemporary visual images in the context of popular culture. (D9)
- Interpret visual images in their cultural/historical contexts. (D9)
- Demonstrate the way individual experience contributes to meaning in art. (D9)
- Articulate the way they intend others to respond to their work. (D9)
- Interpret the historical and contemporary value of an artwork and predict its future value. (D10)
- Examine and discuss societal conditions that might affect the making of an artwork. (D11)
- Discuss universal themes addressed through art. (D11)
- Examine through individual writing and group discussion significant ideas or emotions expressed in a variety of works of art. (D13)
- Explain and justify their own criteria for judging artwork. (D14)
- Examine the work of Jacob Lawrence and discuss how form, symbols, technique, and medium construct meaning. Then do the same for student work executed for this specific assignment. (D17)

A Course of Study – Painting I

- Within a given culture, what things might you want to know about individual artists to help you interpret their works? (D9)
- What kinds of universal themes might link works from different cultures? (D9)
- What kinds of universal themes might link works from different cultures? (D9)
- What factors make this work important today? (D10)
- What societal conditions have affected the making of a particular work of art? (D11)
- How does a work of art reflect the concerns of its society? (D11)
- How can a work of art serve as a record of its culture for future societies and what continued impact might it have? (D11)
- What universal concerns do people address in their works of art? (D11)
- What do I think this work is trying to express? (D13)
- Is this work expressing a significant idea or emotion? (D13)
- How do I respond to the expressive qualities of this work? (D13)
- What characteristics make this work successful? Why? (D14)
- What are the criteria that I use to judge a work of art (D14)
- How are symbols used in society to express ideas ? (D17)
- How does a particular work construct meaning through form, symbols, techniques and medium? (D17)

- Use symbols from contemporary society to express ideas. (D17)

Goals Met:

#1, 2, 3, 4, 5, and 8.

Suggested Activities:

- One of, or a combination of the paintings designed for the narrative unit could be executed in a mural for the school or community.
- The students could compare and contrast the simplified style used by Lawrence with works by Picasso, Braque, and Stuart Davis.
- This class continues to investigate major American artists and styles of painting, their influences and impact. Viewing American Impressionism through the life, times, and artwork of Mary Cassatt is interesting. Cassatt is now recognized as one of the great American artists of the 19th century. Her personal story, her relationship with Degas, the influence of her socially prominent Philadelphia family and the palaces where she lived and painted is eloquently told in a video, Portrait of an Artist vol. 2: Mary Cassatt Impressionist from Philadelphia and Scholastics Art Magazine. The same or a different sketch from North Park that the students created for their landscape assignment during their study of the Hudson River Painters would be interesting to revisit for this unit.

A Course of Study –7th/8th Grade Instrumental Music

Vignette:

The Seventh/Eighth Grade concert band prepares three concerts during the school year. In the final concert in May, the band played a piece called “Gettysburg” composed by Randy Edelman, arranged by John Moss. This was not a technically difficult piece of music, but it created emotions through auditory pictures. The band played through the piece before any historical information was given to them. Then they discussed the historical significance of Gettysburg, what happened during the battle, the impact surrounding the battle of Gettysburg and the entire Civil War on the United States. The students created mental images for various sections of the piece to enhance the expressive qualities of the work. The end result was a moving performance more deeply appreciated, understood, and enjoyed by the students and audience alike.

Assessment:

- Student evaluation of their progress by listening to tapes of earlier rehearsals and the final performance.
- Director’s critique of concert.

Questions:

- What techniques are necessary to perform music competently? (C7)
- How does the composer communicate the picture or storyline of the music? (C12)
- How does the music’s title influence one’s sense of anticipation about the message? (C13)
- How does music of the past still relate to today’s audience? (C18)
- What reaction does it evoke? (C20)
- Does it evoke the same reaction in all learners? (C20)

Performance Objectives:

The learner will

- Demonstrate appropriate technical skills for their particular instrument. (C7)
- Interpret a piece of music through narration/illustration. (C12)
- Describe what messages or emotions are communicated after listening to a piece of music. (C13)
- Identify music from our own culture that might play a similar function to music from another time period/place/culture. (C18)
- Describe how responses to music may differ when listening to or performing music. (C20)
- Identify mood/feeling in response to music. (C20)

Goals Met:

#1, 2, 3, 5, 6, and 7.

Suggested Activities:

- The study of concert scales: determining the transposition from the concert scale into the major for each student’s instrument. Perfecting the scale for the practical playing range of the instrument.
- The study of chromatics: learning the fingerings/positions for all notes in the practical playing range of the student’s chosen instrument. This will also create the knowledge of enharmonics and half-steps.
- The study of the difference between concert band music and pep band music: this will give the opportunity for band members to experience both types of music and compare the likes and differences between the two styles of music.
- The study of expressive notation: this will assist in playing musically rather than just playing notes and rhythms.

A Course of Study – 8th Grade Drama

Vignette:

In small groups, students wrote and produced over the school intercom a radio play about a contemporary problem. Students learned how to write a plot line and develop characters to relate their selected problem. Through production, students learned to speak clearly, to create sound effects, and to work together as a group. Evaluation came from audience reaction, self-evaluation, and teacher's observation of cooperative work and meeting time constraints.

Assessment:

- Performance was assessed by audience reaction for student learning.
- Student self-assessment was completed by a check list for student learning and program assessment.
- Observations of preparation and performance by teachers for student learning and program assessment.
- Teachers critiqued creative writing for parent information and student learning.

Questions:

- How does a play express meaning? (B5)
- How is meaning conveyed by the actor? (B5)
- What are the parts of the play? (B4)
- What skills are needed to portray a character? (B4)
- How does a character in a play compare to a real person? (B7)
- What themes in the play give insights into my life? (B11)

Performance Objectives:

The learner will

- Recognize and demonstrate skills of performance and production . (B4)
- Explain how a play's themes are transmitted through characters and plot. (B5)
- Identify human traits they have observed and analyzed in a character in a play. (B7)
- Compare and contrast situations of characters with their own lives and the lives of their friends. (B11)

Goals Met:

#1, 4 5, 6, 7, and 8.

A Course of Study – 8th Grade Art

Vignette:

The eighth grade students enter the world of American artist Edward Hicks by exploring his painting “The Peaceable Kingdom.” Hicks reveals two stories within this one painting based on the words of the prophet Isaiah and the noble deeds of a Quaker hero by the name of William Penn. The students discover that this 1824 painting is actually celebrating the visions of peace in the past and future. They compare the values of the Quakers to their own modern day values. They also investigate Hicks’ use of personal symbolism and visual imagery, which becomes a catalyst for their own creative work. The students discuss relevant social issues that are important to them and are asked to develop personal symbolism that visually relates their story.

Assessment:

- Class discussion facilitated by the teacher.
- Written test over reading material and classwork.
- A written evaluation of the effectiveness of their symbolism and readability of their visual story.

Questions:

- What am I trying to say? (D5)
- How do the forms that I am making express my intent? (D5)
- What kinds of symbols might I choose that convey universal, culturally-specific, or personal meaning? (D5)
- What does it mean in its time and culture? (D9)
- Why is this work important? (D10)
- What connections can I make to other times, places, and cultures? (D11)
- What are the elements and content of the work? (D12)

Performance Objectives:

The learner will

- Express and analyze personal and universal feelings and ideas in their artwork. (D5)
- Interpret real or imagined events in images and justify the interpretation. (D5)
- Provide interpretations of the ideas or feelings expressed in their work as needed. (D5)
- Interpret visual images in their cultural/historical contexts. (D9)
- Demonstrate the way individual experience contributes to meaning in art. (D9)
- Interpret the historical and contemporary value of an artwork and predict its future value. (D10)
- Examine and discuss societal conditions that might affect the making of an artwork. (D11)
- Analyze how the formal elements and principles are used in a work of art. (D12)

Goals Met:

#1, 3, 4, and 7.

Suggested Activities:

- The students could discuss what qualities were exhibited by William Penn to attain hero status for the Quakers. The class would look at a series of works exhibiting the heroic qualities of Harriet Tubman, which were created by Jacob Lawrence. The students would compare and contrast the content of Hicks’ and Lawrence’s works and then choose a contemporary hero that they would develop into a visual narrative.

A Course of Study – 4th Grade Dance

Vignette:

Fourth graders learned about the Swedish heritage of their town.. The local dance instructor shared her knowledge of Swedish folk dancing, and engaged the students in authentic enactment of one of the dances. Following her presentation, the students visited a nearby museum to view traditional costumes. Incorporating what they'd learned, the students wrote reports and planned a dance they would perform at the annual Swedish festival.

Assessment:

- Teacher-assessed report for student learning.

Questions:

- What dance steps can be combined to create a dance? (A5)
- What style or dance form could be used to express a meaning? (A6)
- What are the unique characteristics of dance from various cultures? (A13)

Performance Objectives:

The learner will

- Demonstrate basic dance fundamentals and vocabulary and identify underlying principles.
- Perform a dance using style, form mood, and intensity to communicate a meaning.
- Identify characteristics of dances from other cultures and time periods.

Goals Met:

#1, 2, 3, and 7.

Suggested Activities:

- This activity would correspond with the students studies of authentic Swedish music and an historical investigation of Swedish culture and traditions in the classroom.

A Course of Study – 4th Grade Music

Vignette:

The 4th grade music students study Native American sounds and music in conjunction with their Nebraska social science studies. They read about Plains Indian custom and culture. In music class they create “found sounds” that relate to nature and develop three different chants that incorporate movement. After learning the song “Indian Stick Dance,” they are ready to put all that they have learned and created together in an ABCBA form which is: A=sounds, B=chants, C=song. Their understanding of early Native American Culture is revealed in their written observation as well as their performance and class discussions.

Assessment:

- Teacher assesses student learning through class discussions, individual creative writings, and the effectiveness of their final performance.

Questions:

- What sounds are used to communicate in music of various cultures? (C8)
- How does the music communicate a picture or storyline? (C12)
- How is style in music used to express perspectives of life stages, ceremonies, history, nationalism, spirituality, and nature? (C15)
- How does music of the past still relate to today’s audience? (C18)
- Why are some pieces still performed years after their creation while others are forgotten? (C21)

Performance Objectives:

The learner will

- Explain the communicative properties of music in various world cultures. (C8)
- Compose and arrange music within specified guidelines. (C12)
- Explain the function of music in the ceremonies of various cultures. (C15)
- Identify music from our own cultures, which might play a similar function to music from another time period/place/culture. (C18)
- Design a rationale for judging a piece of music as “quality” music.

Goals Met:

#1, 2, 3, 4, and 5.

Suggested Activities:

- Listen to examples of music of various cultures (e.g. African talking drums, Alpine horns, folk songs, call and response) and examine how communication may occur.
- Perform a piece of music changing some of the elements of the music (e.g. tempo and loudness). How do these changes affect the message?
- Listen to an excerpt of music and create a narrative. Then use dance, pictures or instruments in place of words to perform the story.
- Plan a mini-concert on a culture or historical era.
- Examine the rituals that learners go through to begin school and compare, contrast, connect with similar rituals in other cultures (e.g. “Shanile” Lesson Plan *Music Education Journal*, July 1994, p. 23)
- One of the ways we learn about past cultures is through their music. Have learners select examples of music that would help future generations understand them and their culture.

A Course of Study – 4th Grade Theatre

Vignette:

Fourth grade students read Night of the Twisters during their study of Nebraska history. Students were highly interested in this historic event, so in small groups they wrote and developed short dramatizations to be presented to other members of the class. They learned to work together, to be a polite and attentive audience, and to present for an audience. After each presentation, students evaluated the groups to determine how the audience reacted, what they did well, and what they could do better.

Assessment:

- Production Performance: Peers orally evaluate the group's presentation for student learning.

Questions:

- How well could I be seen and heard? (B6)
- How do the choices made affect the piece? (B18)
- How well did the work communicate its story and meaning? (B17)

Performance Objectives:

The learner will

- Analyze strengths and weaknesses of their own work and work of others. (B6)
- Analyze and articulate what they gleaned from a theatre experience. (B17)
- Articulate how theatrical elements used well together help to create style. (B18)

Goals Met:

#2, 4, 5, and 6.

Suggested Activities:

- Students would write their own "screenplay" of a contemporary natural disaster that would serve the purpose of preserving history and incorporate dramatic interest.

A Course of Study – 4th Grade Art

Vignette:

In conjunction with the fourth grade Nebraska History unit, the students watched the film, “View of the Vanishing Frontier” where they learned about the artist/explorers Karl Bodmer and George Catlin. They also saw the real places on the Missouri River that their paintings depicted. Other resources explored by the students included two educational trunks of Native American artifacts from the Joslyn Museum, and a field trip to the Museum of Nebraska Art to see actual paintings by Bodmer and Catlin. The students compared two artworks visually narrating the Battle of Little Big Horn. One reproduction was a work by Catlin and the other by a Lakota artist. The stories concerning this moment in history were discussed and the culturally different perspectives of each artist were examined.

To make this concept of multiple perspectives relevant to their lives, a cooperative learning project was designed to explore how a situation like this could happen today. The students brainstormed scenarios showing two different cultural perspectives of the same situation from a current event

In the evaluation, students revealed their understanding of the concept through their discussion of the scenario and through the creation of a group mural telling the story, much like the pieces of narrative art by Bodmer, Catlin, or the Lakota.

Assessment:

- Teacher and student discussion (student learning).
- Teacher-assessed production of a mural (student learning).
- A creative writing activity that would describe the content of their mural. The mural would be rated or critiqued by the class relative to its success in meeting their intent reflected in their prose or poetry.

Questions:

- How can works of art provide a variety of perspectives on a common theme. (D9)
- Does my work have something to say to the society in general? (D7)
- What characteristics might works of art from different cultures have in common? How might they differ? (D8)
- How can a work of art serve as a record of its culture for future societies and what continued impact might it have? (D11)
- Is this work expressing a significant idea or emotion? (D13)
- What types of approaches have been used in various times, places, or cultures. (D16)

Performance Objectives:

The learner will

- Cite examples and explain how works of art provide a variety of perspectives as a common theme. (D9)
- Examine through writing and group discussion significant ideas or emotions expressed in a variety of works of art. (D13)
- Synthesize multiple views in their work. (D16)
- Examine and discuss societal conditions that might affect the making of an artwork. (D11)

Goals Met:

#1, 6, 7, and 8.